The graphic story is coming of age. In America, Japan, France, Italy, and all across the world, unique and creative new stories are being told, and outstanding stories of the past are receiving fresh recognition. Once, the graphic story could be found only in children's comic books. Today, it appears in mass circulation slick magazines, hardcover books and paperbacks, underground "comix" and limited edition experimental magazines, as well as in the four-color comic books and the newer black-&-white graphics. There is nothing more powerful, it is said, than an idea whose time has come. The time has come for the graphic story, and the great promise of the first "Golden Age" of comic books is about to be realized. We'll tell the whole story here in *Graphic Story World*. And we will report, too, on the newspaper strip and the animated cartoon, and all the allied arts. I hope you will be with us.

Richard Kyle, Editor

GRAPHIC STORY WORLD

THE NEWSLETTER OF THE GRAPHIC STORY ARTS · RICHARD KYLE, EDITOR

NUMBER ONE :: MAY 1971

TWO NEW KIRBY TITLES FROM NATIONAL

Jack Kirby's two new 48 — page black-&-white titles for National will be *In the Days of the Mob*, a crime-story magazine set in the violent '30s, and a weird tales book, *Spirit World*, which Kirby says will be unlike *Creepy* or *Eerie* or any other publication. They will not be issued under the Comics Code. Carmine Infantino, National's editorial director, says, "These are not comic books—they are *magazines*." Both publications will use set-type for the text and the dialog, and *Spirit World*, says Infantino, "will use photos in unusual ways, like nothing seen before."

The first issue of *In the Days of the Mob* will appear in June, and *Spirit World* will follow in July. The Kirby story for the second *Mob* —a 30-pager—has already been completed. During a panel discussion at the Disneyland Comics Convention Mike Royer, Kirby's new inker, commented, "The captions and dialog were being set in type, but the story still came across without the words. I was as excited by the story when I finished inking it as I was when I began." Those who have seen the completed art say that it is strongly reminiscent of the "Simon & Kirby" days, and belongs with Kirby's best.

NATIONAL PAGE and PRICE INCREASES

Due in part to an increase in paper prices, beginning June 1st all 15¢ National comic books will go to 25¢ and 48 pages, and today's 25¢ titles will be expanded to 64 pages at 35¢. In the beginning, the additional pages will be used for reprints. However, according to Carmine Infantino, "National has developed a technique for obtaining sharp, clear, black-&-white prints directly from the comic book page. This means we can reprint *anything* we have ever published." As a result, the Jack Kirby-edited comic books will feature his DC strips from the Golden Age, "The Newsboy Legion" in *Jimmy Olsen* (which goes monthly with the September issue), "Sandman" in *The Forever People*, "The Boy Commandoes" in *Mister Miracle*, and "Manhunter" in *The New Gods*. And other famous stories, including Jack Cole's "Plastic Man" and Alex Toth's westerns, are scheduled for republication. Reportedly, payment will be made for reprints.

This summer, National will also publish three 96-page, 50¢ comic books to test the market: *The World's Greatest Heroes* (featuring a "Spectre" tale from an early *More Fun Comics*, a Dan Barry "Vigilante" from the '40s, and a previously unpublished "Wildcat" yarn, along with other stories, including an early "Justice League of America-Justice Society of America" adventure), *Weird Mystery Tales*, and a romance comic book reprinting stories—with redrawn hairdos and dress styles—from the '50s and '60s. And in mid-July, *House of Forbidden Love*, edited by Joe Orlando, will be issued; the first of two "gothic" mystery-romance comic books, it will be followed by Dorothy Woolfolk's *Mansion of Secret Love*. While the new titles are appearing, a number of National comic books will be discontinued. Early estimates are conflicting, but the long-running *Wonder Woman*, and the teenage titles, *Jerry Lewis*, *Binky*, *Debbi*, and *Scooter*, and Sheldon Mayer's *Sugar and Spike* seem definitely canceled.

(*Etcetera* reports that Marvel is converting to the 48 pages for 25¢ format, following National's lead. Archie and Harvey are expected to go along with National, as well, while early word from Gold Key is that they will remain at 32 pages but will increase their price to 20¢, according to *Newfangles*. *FF Newsroom* says that Charlton is also going to the 20¢ format. All Skywald comic books have been 25¢ since their introduction a few months ago.)

THE DISNEYLAND CONVENTION

The Disneyland Comics Convention, sponsored by Jerry O'Hara of Gardena's Golden Age Books, and held at Disneyland Hotel over the long Easter weekend, was a quiet affair, moderately well attended by fans, though professional attendance was small. The program was limited—an abbreviated panel discussion by the professionals on Saturday afternoon, a talk by fantastic film buff Forrest J. Ackerman Saturday evening, and free but intermittent 16mm fantasy and animated films through the convention. Most convention-goers wandered from dealer's table to dealer's table, or gathered in small groups about the main convention room, or sought out the small art show.

But the professionals who did attend, Jack Kirby, Carmine Infantino, Mike Royer, Jim Steranko (who

flew in from Pennsylvania, and was a guest of the convention), Alex Toth, and Doug Wildey, were exceptionally talented—and the panel discussion was informative, despite its brevity. Among the dealers' tables, original Jack Kirby paintings of his comic book heroes, blazing with color, and pages of original Kirby comic book art were offered for sale by Neal Kirby, Jack's son, now heading Communicators Unlimited. And the art show, in addition to displays by Bob Juanillo and others, featured a wall of Steranko's impressive hardback and softcover bookjacket paintings, pages of original art from his "Captain America" tales, and two new graphic stories—one published, but seen only by a very special audience, the other, a striking fantasy still in pencils—and Jim Steranko himself.

For security reasons, the art show had to be located in a room seperate from the rest of the convention, and it was hard to find—but it was immensely popular with those who managed to track it down. Flanked by model dinosaurs from "King Kong" and a field of his sword — & — sorcery and air-war and western paintings, his graphic stories spread out on display tables before him, Steranko—who has a natural presence—signed autographs and talked of his work. "The Block" (scripted by Byron Preiss) is one of his new stories. Originally created for National's special drug-prevention project, its realistic portrayal of black ghetto life was too strong for them, and it was rejected. Now, ironically,it is being used in the ghetto schools themselves, and early reports indicate it is enormously effective with school children because of that very realism. The other tale, not yet inked, is "Dante's Inferno," an exceptional weird fantasy created for Marvel's then-being-planned fantasy comic books, but rejected by Stan Lee because it "wasn't in the Marvel-style." Lee later changed his mind, Steranko says, but the artist has kept it for himself. It is drawn in a more realistic style than his "Nick Fury" tales, and balloons and captions are positioned in blocks at the top and bottom of panels. The complex panel breakdowns suggest the later "At the Stroke of Midnight," in *Tower of Shadows*, but the story is very different in tone, featuring a hero, rather than the familiar anti-hero common to the weird-story comic books. "Dante's Inferno" may appear in Steranko's *The Magazine of Comic Art*, now in preparation. Steranko, who left Marvel because he was unable to obtain artistic control of his stories (changes were made even in the art and text of "At the Stroke of Midnight") remains a supporter of Stan Lee, however. "He's a *great* editor," Steranko says, and he looks like he means it.

A curious convention — underprogrammed, overpriced ($3.00 whether you attended all three days, or only one), and yet a modest success, for all of it.

C O N V E N T I O N Q U O T E S

Jack Kirby: "I think comics could appear in *Life*, in *Newsweek*, anywhere, not only in comic books... We live in a visual world today, and comics are a visual language." Jim Steranko: "Several years ago, before I went into comics professionally, National gave conducted tours of their offices. Taped to one wall was a yellowed page of original Alex Toth art—obviously it had been there a long time. I asked why. The answer was, 'It shows how a story is told.'" Doug Wildey, one-time syndicated artist for "The Saint," and creator of tv's "Jonny Quest," when asked if he ever got tired of drawing the same strip day after day: "Yes." Did Leslie Charteris write his own continuity for "The Saint?" "Unfortunately, yes." Carmine Infantino: "I may not draw for comics again." Alex Toth: "Some inkers are good. Some inkers are stinkers." Jack Kirby: "Each inker has his own style, just as each penciller does. I like all kinds of inkers—for what they can bring to my pencils." Jim Steranko: "Yes, I've agreed to do an episode of 'Batman' for Carmine." Jack Kirby, asked if he was interested in doing oil paintings: "They've been done."

NEWSFRONTS

"Kirby Unleashed...Assembled from the personal collection of the comic magazine's most respected and prolific artist and creator, comes a handsome portfolio of the works of Jack Kirby!" Communicators Unlimited's n e w publication will trace Jack Kirby's career "from his earliest sketches through his training period in animation and as an editorial cartoonist. Featured also are Kirby's early newspaper strips...plus many strips never-before published," and a gallery of his comic book creations, from Captain America to Mister Miracle. First printing, June 1971. Pre-publication price, $2.50. Write: Neal Kirby, Communicators Unlimited, P. O. Box 336, Newbury Park, Calif. 91320.

Mike Barrier writes, "If you like John Fawcett's covers for the new *Funnyworld*, you should really be knocked out by his *Works of Art Comics*, a 52-page book that will sell for $5.00 and be available only through the New York gallery that exibits his work, and a few other selected outlets. It's difficult to describe the 'story,' but it involves John's efforts to recreate the spirit of the early Disney cartoons through his remarkable erector-set versions of Mickey and Donald..."

Mike Royer has two covers coming up for Gold Key's new "showcase" title, *Gold Key Presents*. Line adaptations of the original cover-paintings, they'll be featured on reprint issues from *Magnus, Robot-Fighter*, the one-time Russ Manning series ... And now that Royer is inking and lettering for Jack Kirby almost full time, Russ Manning has found a new assistant to help him with his syndicated "Tarzan" strip —Bill Stout, a Los Angeles artist who's illustrated for *Coven 13* and *Forgotten Fantasy*, and for the Edgar Rice Burroughs fan magazine *ERB-dom*, where Manning first saw his work...

George Metzger writes: "*Moondog* 2 is completed and ready to be printed, along with a reprint of the first issue. The Print Mint says it'll be out in two months. They want to have a lot of stuff out for the summer." In addition to the title story, the 40-page issue will contain two others—one a revision of Metzger's *Graphic Story Magazine* 8 tale, "Kaleidasmith," which i s 8 tale, "Kaleidasmith," which is set in the same future world.

Advertisers spent $10 million on Sunday comics in 1970, according to Charles P. Kline, president of Metro Sunday Newspapers. Ad revenues in comics reached $25 million in 1953, but by 1964 they'd fallen to just $3 million—and only recently has there been a resurgence. Metro's network of seventy papers drew $5 million of the 1970 business, and they expect to do equally well this year. But although the number of advertisers is high, they haven't been advertising as frequently as in the past. As a result, Kline told George Lazarus of *Chicago Today*, Metro has made extensive studies of their readership, concentrating on "demographics, reach and ad pull." Comics, they've found, have far more than a children's audience, and adults with higher family income and better educations are more often comics readers than those less well-off and less educated. Thirty per cent of Metro's circulation is among audiences with incomes of $10,000 or more. In recent years, many firms, including Wrigley's, the number one Sunday comics advertiser, have used comics effectively—and when the Green Giant company first offered a Green Giant rag doll, more than 500,000 readers responded to the initial

We feel that the HISTORY OF COMICS will become a landmark in the 70 year chronicle of comic illustration. It is the first and most definitive work on the subject ever published. We believe it will continue to be the outstanding analysis of graphic storytelling for many years to come. No effort was spared to produce a volume that compounded fact, style, good taste, perspective, awareness, design, beauty and intelligence.

Judging by the comments, reviews and letters of those who have read the book, it has indeed become the success we hoped it would be. Originally THE HISTORY OF COMICS was to have been a single 8½" x 11" book with 80 pages. But as we began writing, assembling a multitude of personal research, we found we had produced a 75,000 word manuscript and weren't EVEN HALF WAY THROUGH the comic chronology. Our only course of action was to publish all the material up to that point as Volume 1, enclosing it in a giant full color 14" x 21" cover.

Our intent was to produce a single companion volume to finish up the comic history. But the overwhelming response to the first volume has coaxed, prompted, inspired, encouraged and demanded MORE. That response has convinced us to publish an exhaustively detailed epic SUPERHISTORY that will encompass a total of FOUR COMPLETE VOLUMES.

The first volume covered the PREHISTORY of comic books which included the most influential comic strips and their creators; the PULPS of the 20's and 30's; SUPERMAN; BATMAN; CAPTAIN AMERICA; the SUBMARINER, HUMAN TORCH and a score of Marvel super heroes; the JUSTICE SOCIETY and a multitude of DC characters; and the irrepressible KID GANGS of the 40's.

Volume 2, now in production, will describe CAPTAIN MARVEL and the entire Fawcett line; the Flying Heroes which includes Reed Crandall's BLACKHAWK, AIRBOY, CAPTAIN MIDNIGHT, SKYWOLF, THE BLACK ANGEL, FLYING DUTCHMAN, THE HEAP, SKYMAN and dozens of others; the Quality Group with PLASTIC MAN, THE DEFENDER, DOLL MAN, MIDNIGHT, THE BLACK CONDOR, THE HUMAN BOMB, UNCLE SAM, NEON, THE RAY, RED BEE, KID ETERNITY and many more; an extensive study of the SPIRIT and Will Eisner with a complete 7-page Spirit story; the fabulous 40's Spacemen led by Basil Wolverton's SPACEHAWK, BLUE BOLT, SPACE PIRATE, SKYROCKET STEELE, FUTURA and others; the Great "B" Heroes like the GREEN HORNET, BLACK TERROR, THE SHIELD, STUNTMAN, THE FACE, HYDROMAN, THE TARGET, DAREDEVIL, BLUE BEETLE, THE HANGMAN and dozens more; the Leading Ladies featuring the BLACK CAT, TORCHY, LADY LUCK, SHEENA, BLONDE PHANTOM, MADAM SATAN, FIREHAIR, MISS FURY and others; and the Magnificent Extras which includes everyone from ATOMAN to the ZEBRA.

Volume 3 will star the heroes of the 50's like CAPTAIN 3–D, JET POWERS, the AVENGER and the ill-fated commie-crushing movement; the fabulous EC era with Wood, Williamson, Davis, Severin, Kurtzman, Feldstein and Gaines; The Horror Books and the fall of the comic empire; the Westerns covering Alex Toth's JOHNNY THUNDER, Kirby's BOY'S RANCH and BULLSEYE, Dick Ayers' GHOST RIDER and the incredible Joe Maneely series, TEXAS KID, GUNHAWK, OUTLAW KID, BLACK RIDER and others; the Jungle / Space / Hot Rod / Private Eye/War/Love/Crime books of the 50's ; the FANTASTIC FOUR; the Marvel Age; and the DC comics of the 60's including Kirby's new line-up of comics.

Volume 4 will headline the funny Animal books, everything from MICKEY MOUSE to MIGHTY MOUSE; the ARCHIE line-up; the Teenage and Humor comics; Classic Comics; the Underground Comics of the 60's and 70's; Big Little Books; Comics and The Movies; and comic character premiums including radio and boxtop giveaways.

Scheduled for June publication, Volume 2 will cost $4.00 plus 25¢ postage and handling. The book will be even bigger and better than Volume 1 with more illustrations, more cover reproductions and more pages than before. A NEW full color wraparound cover featuring 50 superheroes will bind the book. A piece of cardboard will be inserted into each envelope to help insure its protection through the mails.

Ads will appear in comic books and fanzines announcing exactly when Volume 2 will be available, instead of by mail as we originally noted. Do not order yet. Along with every order of Volume 2 will be sent an illustrated booklet describing in detail every Supergraphics product to date. Included in that booklet will be a schematic drawing of both History of Comics covers, placing and identifying each of the characters depicted.

A word of caution about ordering: please PRINT your name and address clearly. Many orders are written so illegibly that mailing identification is impossible. Often these people write back complaining about a book they never received. To avoid delay, BE SURE YOUR WRITING IS CLEAR.

Supergraphics is pleased to announce the immediate preparation of THE MAGAZINE OF COMIC ART, a periodical devoted entirely to the comics and their creators. Those who've written about seeing more Steranko art will find a plentitude of imaginative graphics within its pages including cover renderings, interior illustrations and new comic stories. In addition, a host of new top talent will be showcased in the magazine with text fiction, strips, analyses, checklists, reviews and super pictorials. And, the entire magazine will be in full color. Look for announcements soon.

Your comments about THE HISTORY OF COMICS are welcome. Should you wish to send for additional copies of Volume 1 at $3.00 plus 25¢ postage and handling, an order form is included on the reverse side. A limited supply of 14" x 21" posters of the cover are available mailed in a protective tube for $1.50 plus 50¢ postage and handling. Read! Enjoy!! Prepare yourself for Volume Two.

Steranko/Supergraphics

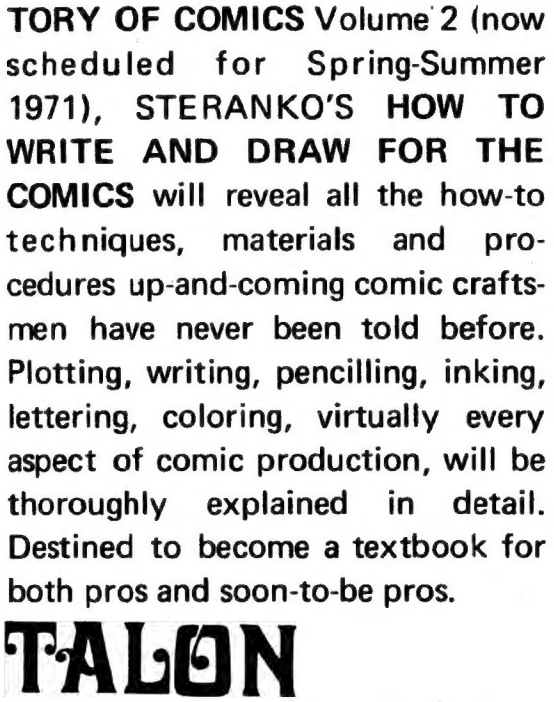
SUPERGRAPHICS

FUTURE PUBLICATIONS

will offer a spectrum of graphic excitement to those who find comic art their forte. Besides **THE HISTORY OF COMICS** Volume 2 (now scheduled for Spring-Summer 1971), STERANKO'S **HOW TO WRITE AND DRAW FOR THE COMICS** will reveal all the how-to techniques, materials and procedures up-and-coming comic craftsmen have never been told before. Plotting, writing, pencilling, inking, lettering, coloring, virtually every aspect of comic production, will be thoroughly explained in detail. Destined to become a textbook for both pros and soon-to-be pros.

TALON

The ultimate sword and sorcery epic, will be published uncensored and unedited this Winter. Steranko promises the last word in excitement in this giant visual novel, 10½" x 14" with full color wraparound painted cover. A book devoted entirely to experimental procedures is also in production, in addition to a book of stories presented in the most off-beat fashion by the greatest artists ever to draw a panel. A portfolio of western drawings is also in the offing.



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POSTERS

Supergraphics is pleased to introduce the work of electronic graphic designer MIKE HINGE with a line of super posters headed by his archetonic blockbuster **PARSEC CITY PLUG-IN NO. 1***. Hinge's art noveau series includes **META-MAGIC, EXPLO-LOGICAL*** and **JUSTICE***. All posters sent in a protective mailing tube. In production, a complete Mike Hinge book, **HOTROB,** in collaboration with Hugo award winning writer HARLAN ELLISON. (*Floride content for U. V. light)

MAGIC!

Supergraphics will be publishing **STACKED DECK, THE ULTIMATE MOVE** and **STERANKO ON CARDS** in addition to the author's out-of-print **WORLD OF ESCAPES** which was used as a basis for Jack Kirby's sensational new DC book **MR. MIRACLE** and as a guide for TV's Mission Impossible series. Look for announcements as each project goes into publication. Until then, hang on.

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Comix, a History of Comic Books in America, by Les Daniels and John Peck, has been announced for tentative May publication by E. P. Dutton & Co. "Here is a vigorous and lively history of comic books, how they started and how they have changed over the years..." It may be, too——Daniels has written for a number of underground magazines, and John Peck of Mad Peck Studios is "the editor of *Ghost Mother Comics* and has been a major force in the underground press for four years."

The characters are all animals, and the police are depicted as pigs, in William Steig's children's book *Sylvestor and the Magic Pebble* ——and when law enforcement agencies around the country found out about it they reacted hotly. The cartoonist-writer replied in the March 3rd N. Y. *Times*: "All of the characters in *Sylvester*, except for the villain lion, are domestic animals and very likeable ones, and it should be obvious that no insult to anyone could possibly have been intended. The story was written in 1968 when, as far as I know, the word 'pig' had not yet been used as a designation for police. I am not the kind of man who would trouble children with political propaganda. The kids who read *Sylvester* are not interested in politics and have no problem with my book. The police who complain are yelling 'fire' where there is no fire and calling attention to something which does not exist."

"Unfortunately, Sol Cohen thought a comic strip in *Fantastic* was inappropriate for a science fiction magazine," writes Jay Kinney, "and so I ended up with the dubious honor of appearing as both the first *and* the last 'Fantastic Illustrated' feature. (Cohen is *Amazing Stories*' and *Fantastic*'s publisher.) Art Spiegelman had a 4-pager completed when he got the news on 'no more strips.' Of course, I think Cohen made a mistake, because if the feature had continued there could have been an overflowing of the underground comic audience into the buying readership of *Fantastic*. And by all accounts the size of the underground comic audience at least equals *Amazing*'s or *Fantastic*'s circulations——about 30,000, I believe."

D. Bruce Berry, illustrator of the award-winning "Adam Link's Vengeance"——reprinted complete in the latest *Graphic Story Magazine*——is a featured artist for the new *Playboy*-sized fantasy fiction magazine, *Witchcraft & Sorcery*. "You remember the old illustrated fiction magazines," says Berry. "The idea is to revive that type of magazine, featuring as much good artwork as the editors con put into it without turning out a comic magazine."

THE COMIC BOOKS

M A R V E L

Savage Tales 2 has been delayed, reportedly while the first issue——which was not displayed in many areas of the country——is being redistributed ... Meanwhile, *Dracula*, Marvel's other black-&-white title, seems to be unable to decide on its final shape. Although scheduled for late summer, rumors persist that it may shift to the color comic book format and accept the Comics Code ... The three new Marvel comic books are *Marvel Premiere* (featuring "Dr. Strange," "The Hulk," and "Sub-Mariner), *Marvel Feature* (*Etcetera* says this will have a weird tales yarn by Roy Thomas), and *Marvel Spotlight* (featuring "R e d Wolf," an Indian story set in the Old West, written by Roy Thomas and Gardner Fox, and drawn by Syd Shores and Wallace Wood). *Spotlight* will be out in June...

S K Y W A L D

Hell Rider——a black-&-white motorcycle book that Herschel Waldman says will "shake up the field"——is out this month ... And in mid-June *Science Fiction Odyssey* will appear. Adapted from stories by Harlan Ellison, Larry Niven, Harry Harrison, and other well-known sf writers, the yarns will be drawn by Jeff Jones, Richard Buckler, and others. Skywald is said to be buying one-time-only rights to the adaptations...

THE LIMITED EDITION PRESS

Promethean Enterprises 3 features the second part of George Metzger's fine new speculative fiction serial, "Panoply Mind," and strips and graphic stories by Robert Crumb (including a two-page "Fritz the Cat"), Richard Corben, Johnny Chambers, and the early German innovator Wilhelm Busch. There's also art by John Fawcett, Roy Krenkel, and others. ($1.00, from Promethean Enterprises, 4160 Holly Drive, San Jose, Calif. 95127.)

Harry Habblitz, whose illustrations for the *Jungle Tales of Tarzan* adaptation, "The End of Bukawai," in *Fantasy Illustrated* 5, continue to be praised, has begun a very promising serial adaptation of "Tarzan and the Jungle Murders" in *ERBania* 27, an Edgar Rice Burroughs fan magazine. (3 issues for $1.20, from D. Peter Ogden, 8001 Fernview Lane, Tampa, Fla. 33615.)

Roy Crane a political cartoonist? *cARToon* is a new quarterly magazine of the comic arts, edited and published by Jim Ivey, editorial cartoonist for the Orlando *Sentinel Star* and founder of the Cartoon Museum. Devoted to "the cartoon in all its forms," the first issue is a personal scrapbook of rare strips and panels and features, including previously unpublished art by Roy Crane. The second issue is now in preparation, and Jim Ivey writes: "Number 2 will have type set in cold-type, and other improve ments; however, *content* gets the priority, as does *art*. All else is 'frosting.'" ($1.00 a c o p y, $4.00 a year, from Jim Ivey, 561 Obispo Ave., Orlando, Fla. 32807.)

Jud Hurd's *Cartoonist Profiles* continues to improve. The latest issue, for February 1971, is the best yet. "Comics in Japan," by the *World*'s Japanese correspondent, Kosei Ono, is outstanding, providing American readers with their first real glimpse of Japan's extraordinary comic book industry. Of especially great interest, too, is an interview with cartoonist and letterer Frank Engli, "I Have Lettered Over 2,000,000 Comic Strip Words!" Engli has lettered for Milton Caniff for thirty-seven years——and is a master of the craft. Also features on B. Tobey, of *The New Yorker*, Howard Post, Rube Goldberg, Johnny Hart and Brant Parker, and others. *Cartoonist Profiles* has been far too superficial in the past, but this issue can be recommended —— and strongly. 78 pages. ($2.50 a copy, $8.00 a year, from Cartoonist Profiles, P. O. Box 325, Fairfield, Conn. 06430.)

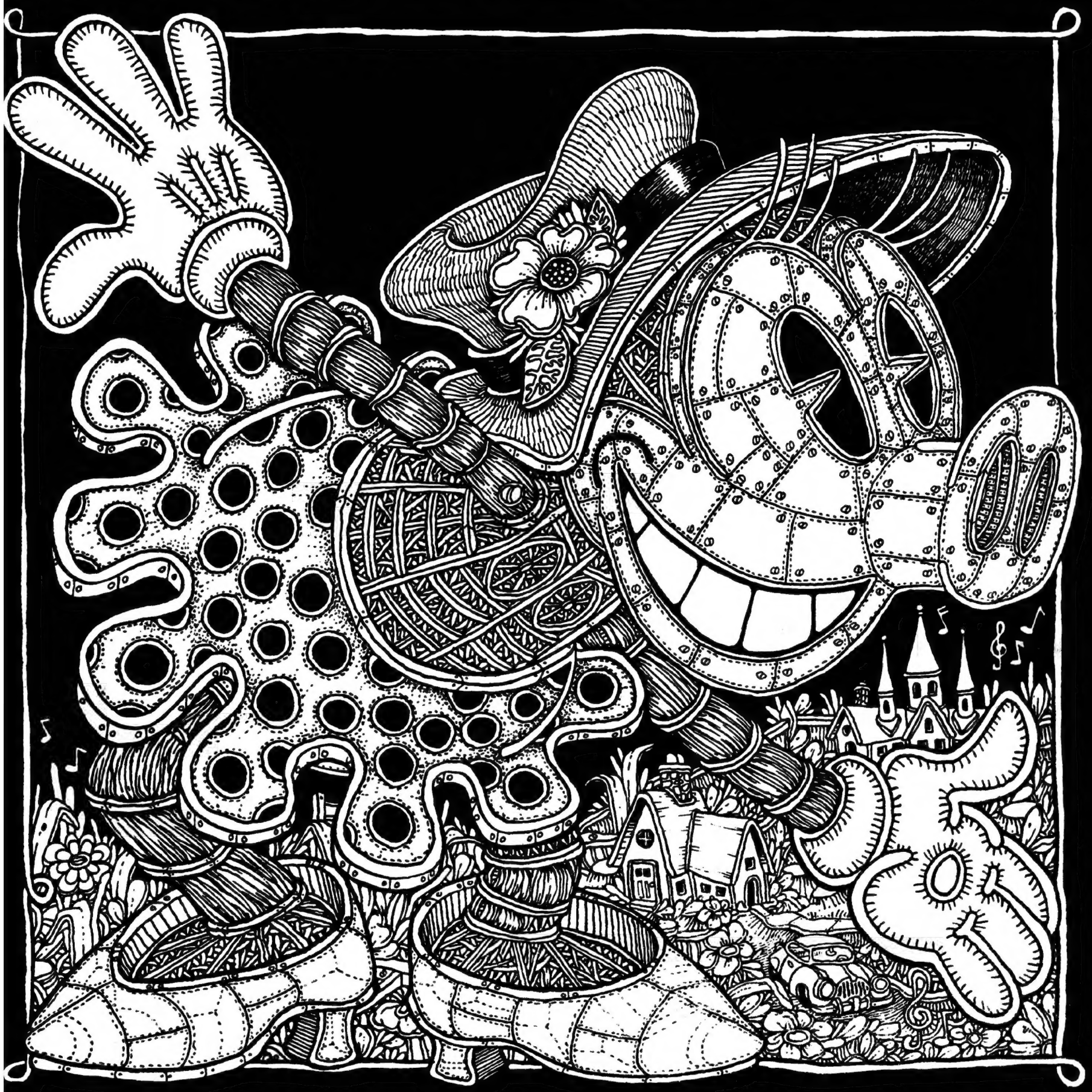
Jim Steranko was interviewed by Gary Groth for *Fantastic Fanzine* 11 ——and the result is one of the most candid talks with a comics creator yet printed. Steranko doesn't evade a question, and his picture of the comic book world is as sharp as it is clear. ($1.00, from Gary Groth, 7263 Evanston Road, Springfield, Va. 22150.)

The Memory Jogger, "a tabular listing of comic book artists, 1935 -1969," compiled by Hames Ware and Jerry Bails, is a remarkable publication, listing over 1,250 artists. The compilers are attempting to reach every living comic book professional, past and present, for their projected *Who's Who of Comic Book Artists*. The *Jogger* is the first step, and it's bound to fascinate collectors and scholars of the medium. In itself, it is an important bibliographical w o r k. ($1.00, from Jerry G. Bails, 487 Lakewood, Detroit, Michigan 48215.)

N E W S L E T T E R S

Etcetera is an offset monthly, now in its third issue, edited by

IN THIS ISSUE: Interviews with Chuck Jones and Carl Stalling · Articles on Robert Crumb and Computer Animation · Part Seven of the Carl Barks Bibliography · Reviews: The Aristocats & The Phantom Tollbooth · Fearless Fang · Funnyworld Correspondence



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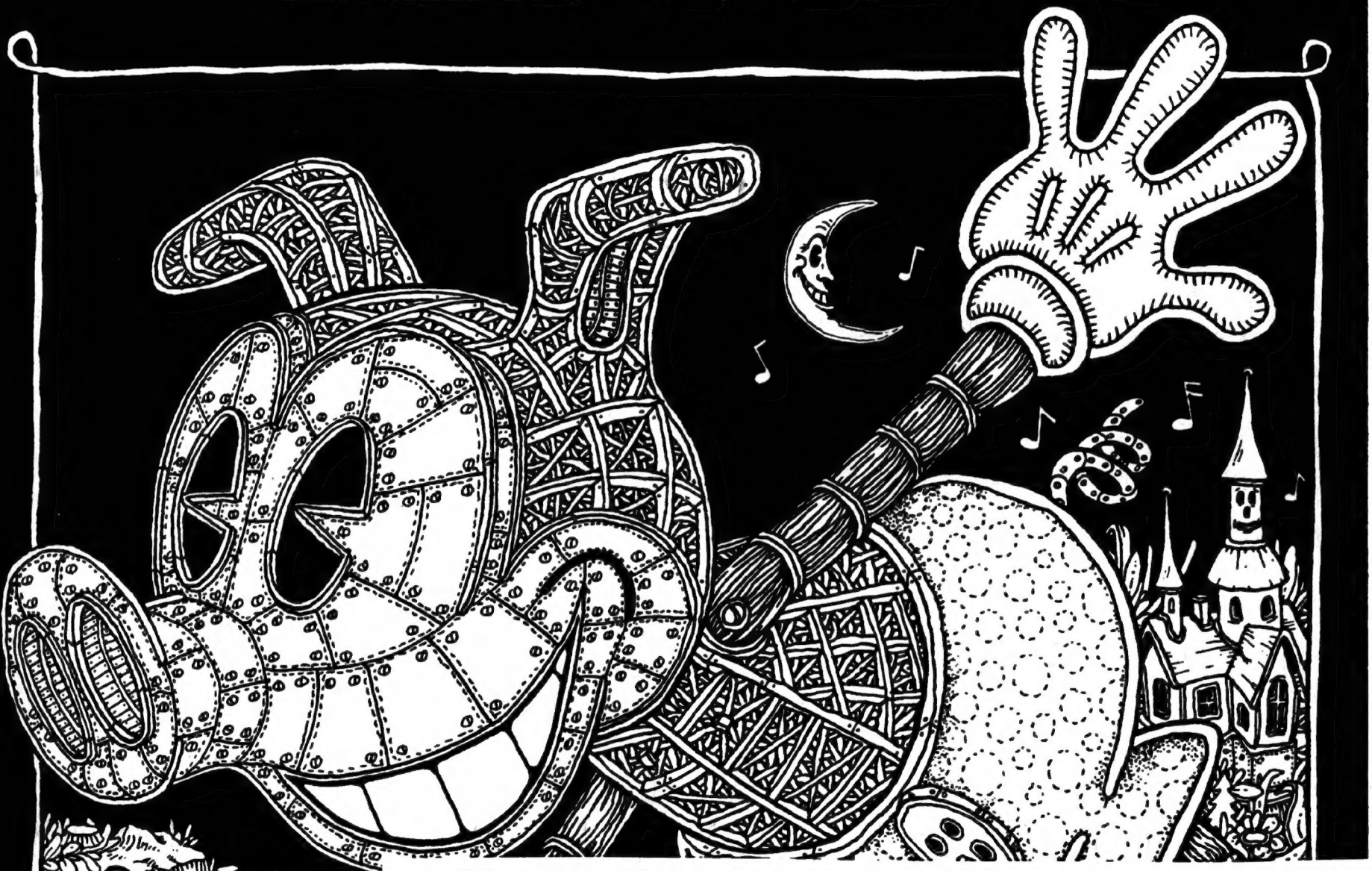

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Enclosed find ☐ $1.25 for FUNNYWORLD No. 13. ☐ $4.50 for a four-issue subscription to FUNNYWORLD, starting with No._____. (Add 35 cents per copy for subscriptions by first class mail. Add 50 cents per copy for subscriptions by air mail.) FOREIGN: $1.35 per copy, $2.10 by air mail. (Canada and Mexico, same rates as U.S.). BULK RATES: 25 or more copies, 75 cents each.

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Paul Levitz and Paul Kupperberg. Its coverage of the New York comic book scene is up-to-the-minute. (4 issues for $1.00, from Paul Levitz, 393 East 58th St., Brooklyn, N. Y. 11203.)

FF Newsroom, edited by Jim Wilson and published by Gary Groth (of *Fantastic Fanzine*), is mimeographed, and has recently announced a regular monthly schedule. It reports the professional comic book field and the fan world. (5 issues for $1.00, from Gary Groth, 7263 Evanston Rd., Springfield, Virginia 22150.)

Newfangles, a mimeographed monthly covering the entire graphic story field, and published by Don Thompson (co-editor of the recent book *All in Color for a Dime*) and his wife, Maggie, is now in its fifth year. Although it is ceasing publication with the December 1971 number, the remaining issues are sure to be interesting and informative. (6 issues for $1.00, from Don & Maggie Thompson, 8786 Hendricks Road, Mentor, Ohio 44060.)

THE COMIX

Myron Moose Funnies 1 is a crazy new magazine from Bob Foster--the creator of Myron Moose--and Vince Davis. Filled with inside jokes, it's about half-way between a fan magazine and an underground comic. Myron's extensive sinus problems don't do much for the appetite, but the one-page parodies of classic strips and movies--"Moose Rogers in the 25th Century," "Little Orphan Moose," and others--are great. Davis's "Citizen Moose" is incomparable. A strange book--but if you like it, you'll like it a lot. (75¢ from Myron Moose Comic Book Works, P. O. Box 74313, Los Angeles, Calif., 90004.)

Remember the 3D comics? They're back--at least a little way. Kitchen Sink Enterprises (Dennis Kitchen) has just issued a new quarterly, *Deep 3D Comix*, complete with red-and-blue glasses. Don Glassford's jokes aren't all that good, but the visual effects are worth every penny of the price if you're a 3D freak. The centerspread is at least fifteen levels deep. Like all underground comics, it is intended only for an adult readership. (90¢, from Kitchen Sink Enterprises, 2560-A N. Frederick Avenue, Milwaukee, Wisconsin 53211.)

Young Lust, Jay Kinney & Bill Griffith's splendid satire on the romance comics, sold out its first print-run and a second printing of 15,000 copies is on the way. (65¢, from Co. and Sons, 275 Capp St., San Francisco, Calif. 94110.)

Robert Crumb, incredibly prolific, has just completed *Homegrown Funnies*, a 32-page book to be published soon by Krupp Comics Works--Dennis Kitchen, again ... And Cloud Studios in New York (Peter Bramley and Bill Skurski) are in the final stages with *Cloud Comics*, a soft-cover comic book, *a la* Crumb's *Fritz the Cat*, with strips by themselves, Gail Berwin, Frank Mell, Jay Kinney--a 4-page Wholesome Twins strip--and others.

THE ANIMATED FILM

After a little more than a year in the making, Robert Crumb's *Fritz the Cat* is now a full-length animated film. According to *Newsday's* Tom Demoretsky, Fritz, the white-liberal college dropout, takes "a picaresque journey through all the happenings of the decade" of the 60s. His journey begins with an orgy in a bathtub which leads to the realization that he wants more out of life. His quest leads to Harlem, and to East Village hippies and Bowery bums, Hell's Angels and bomb builders. Reportedly, the man with the largest role in putting Fritz on the screen is Brooklyn-born Ralph Bakshi, a 31-year-old veteran of thirteen years in animated films. He wrote the screenplay and is directing the 90 minute film. "Fritz" is expected to cost slightly under $1 million, according to Steve Krantz, 47, head of the firm, who financed the initial stages of the film himself. (Steve Krantz Productions has been doing things like semi-animating the Marvel comics character and making educational films for the Encyclopedia Brittanica.) Bakshi says, "People are going to come in to see this film and they're going to laugh their heads off. They're going to see it's them. The movie is dirty when it has to be because its real, and where it doesn't have to be it's not. But all of it is satirical and funny." Much of the dialogue will come from tapes of life--in Harlem bars, on the Bowery, and any other location that Bakshi happened upon. And the company has done extensive photographic work--"so that scenes in Harlem look like the ghetto, and scenes in the Southwest have more depth than most cartoon deserts." Bakshi told Demoretsky, "I've always wanted to do a film like this, but I never had anything to work onto. Crumb gave me something." And Krantz says, "Crumb is an authentic genius, and this film is going to go beyond what he was doing. Ralph is the new creative filmmaker in the field since Disney. Apart from being one of the great pop successes, this film will become a landmark picture." "Fritz the Cat" will be rated either X or R, depending on the final cut. The animation is completed, and only editing, mixing, and background music--rock--remain. Krantz and Bakshi expect to be done in late June.

The History of Animation, 1901 -- 1971 will be published by Viking Press in 1972. The author is John Culhane, an associate editor of *Newsweek*.

"archie & mehitabel," an animated version of the theatre's "Shinbone Alley" (itself based on Don Marquis's short stories), has at last found a distributor--but that may not help. A lot of work went into the animation, and Eddie Bracken and Carol Channing provide the voices, but the story only works for a few moments, when the animation is in the style of Krazy Kat's George Herriman, Don Marquis's original illustrator.

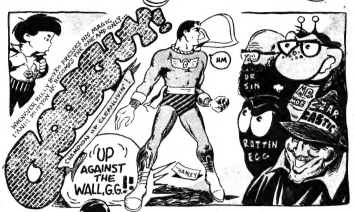
"Snoopy, Come Home," a new full-length animated feature with the "Peanuts" characters, has been announced. Bill Melendez will direct--as usual--from Charles Schulz' script ... Meantime, Melendez and Lee Mendleson are forming a company to produce a series of programs for cassette viewing based on "Peanuts."

Animafilm, the Romanian animation company, will make a feature cartoon of "Robinson Crusoe" for International Film Enterprises of Rome.

Foreign animation is creating problems for American animators. Costs are low, and American studios and packagers are going overseas for animation sequences and--as in the case of the recent Australian tv version of "A Connecticut Yankee in King Arthur's Court" -- whole films. Recently, union action prevented segments of Chuck Jones' ABC children's show, "Curiosity Shop," from being animated in Czechoslovakia after it had been storyboarded in the U. S., where the animator unemployment rate is about 60 per cent.

Jones' "Curiosity Shop," scheduled for next season, looks very promising, by the way. One contributor will be fantasy writer Ray Bradbury ... Disney has begun at last on a new full-length animated film -- "The Adventures of Robin Hood." Those who have seen the preliminary work are very enthusiastic, saying it could be one of Disney's best. Alex Toth, formerly with Hanna--Barbera and other studios, and one of the finest graphic story artists, is working on the storyboard ... Filmation has completed an Oz feature ... Warner Bros. has licensed the use of their cartoon characters on more than five hundred different products made by ninety manufacturers. The

THEY CLASH AT LAST
IT WAS BOUND TO HAPPEN TO A COUPLE OF SWINGERS LIKE THE GUY FROM BATLAND AND THE LAD FROM SPIDERVILLE!!
CASEY MEETS SPIDEY
MIKE ARAM


WHO CAN STOP THE DARK FORCES THAT THREATEN THE WORLD? WHO CAN PROTECT US FROM THE EVIL MACHINATIONS OF DR. RATTIN EGG?
HA HA
DR. RATTIN EGG
BEAR ARMS
UP AGAINST THE WALL, G.G.!!
SHAZAM!

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YOU'LL BE ABLE TO INVEST IN ONE OF THE REAL ESTATE AT ONLY CHEAP PRICES!
OF COURSE REDEVELOPED IT IS WORTH MILLIONS!
REDEVELOP!? SLUMS CAN BE JUST AS PROFITABLE AGAIN AS YOU'RE DOING NOW!!
DILIGENCE

THERE'S BILLY SPICER, WHICH ROLE IN SUPERSON AND BATBOY...
GEE, WHAT A FUNNY LOOK
MARK EVANIER IS CAPTAIN AMERICA JR. IN ALAN LIGHT'S KID COMIC?
HUMAN TORNADO IS... NO! SON OF THUNDERBOLT! (ARCHIE'S JR. 110 HUMAN TORNADO #1)

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JOHN BENSON'S BETWEEN THE PANELS

'BLACKMARK'

Blackmark by Gil Kane, a "full-length action adventure in words and pictures," is a new Bantam paperback of 130 unnumbered pages. It is a sword and sorcery saga, set in a primitive post-atomic era of serfs and tinkers, petty tyrants and wizard-scientists. At the time of this writing, it has been released in fifteen cities so that various methods of promotion may be tested. Bantam is apparently taking the project seriously, and, in New York at least, promotion has included radio spot ads.

The book is the first of a series; in fact, one of the promotional decisions Bantam must make is whether the initial release should be of several volumes simultaneously. Kane conceived of the series and characters over two years ago, and much of the production of this first book was done at that time. Production of the fourth book in the series is now under way. Many of Kane's ideas about storytelling have changed in the intervening period. For these reasons it is perhaps unfair to judge the series on the basis of the first book alone.

Blackmark invites criticism in terms of its success or failure as a pulp novel rather than as an exercise in comic form. In spite of the fact that nearly half of the pages are dialogue balloons, semi-comic book style, the book is really an illustrated novel. The essential physical descriptions are described in the text.

Kane has done exactly what he, in the *Alter Ego* 10 interview, took Al Feldstein to task for—allowing the artist only one panel of art for four or five actions described in the text. The pictures, although excellent pictures——some of Gil Kane's best——are largely superfluous in terms of telling the story. One can read pages at a time without the need to look at the pictures in order to understand what is happening. The pictures enhance the text instead of the other way around. They see to it that you visualize the story as Gil Kane does, but they do not tell the story.

This writer does not feel expecially qualified to review pulp novels. This *may* be good pulp fiction; it certainly isn't great pulp fiction.

The story outline, by John Jakes using Kane's plot and characters, borrows too heavily on the customs of Ancient Rome. The Roman motif combines with the circumstances surrounding Blackmark's birth to suggest, consciously or unconsciously, a parallel with the Christ theme. A particularly unbelievable sequence shows Blackmark immediately successful in attempting, at just the right moment, to blast-off and pilot a long disused rocket ship that had apparently crashed nose-up, using only subconscious memories which he has obtained by a thought transferral process from a man who in life had not been able to accomplish the same task.

The text, written by Archie Goodwin, is generally excellent, with a pattern of subtle alliteration and a rich descriptive sense. However, it is *too* rich to properly serve the pictures it is designed to accompany.

It is of parenthetical interest that Harvey Kurtzman broke down the entire original outline into pictures. Kane says that for the most part he did not use these breakdowns when he illustrated the book, but that Archie Goodwin found them useful in writing the script.

It would seem an almost impossible task to produce a succession of integrated images when telling a story that covers twenty-odd years of action in 130 pages. This book certainly has not managed it. It would have been better to have developed fewer incidents more fully. Of course, this approach might have conflicted with one of Kane's prime concerns, the telling of a saga, an epic. For this reason, *Blackmark* appears more to illustrate Kane's deep interest in and love for pulp fiction, rather than his love of the comic form.

All things considered, the book is an exciting experiment. It marks the first time a paperback company has wholeheartedly entered into publication of original comic material. *Blackmark* is a serious attempt to respond to this challenge, although in this first book, as in Kane's ill-fated magazine, *Savage*, the whole does not equal the sum of its parts. Gil Kane says he has directed his attention to the problems of sequencing and *movement* in future volumes. They'll be books to watch for.

JOHN BENSON, whose interviews with leading creators in the medium are widely known, will be a regular World *contributor, writing as a critic and commentator, as well as an interviewer.*

parent company receives a standard royalty of five per cent of the wholesale price——and wholesale volume is expected to exceed $50 million this year. "We have more licences than Disney," a spokesman said. The cartoonists who created the characters do not participate in the royalties...

THE INTERNATIONAL PICTURE

Australia

"Stanley Pitt has been approached by Al Williamson to do another full 'Secret Agent Corrigan' story —— as soon as Archie Goodwin can get time to complete an entire script, King Features Syndicate can approve it, and it can be forwarded here. Now that Dick Giordano has left his editorial post at National, it seems unlikely Pitt will do more work for them. Again, the problem is time and distance, and Giordano was apparently the only one prepared to handle the extra difficulties. (Even so, 'Which Witch is Which,' in *Witching Hour* 14, was done almost two years ago.) Pitt feels his most serious artistic problem is the lack of regular comics work. Just as he's reaching his peak, with all the early stiffness gone, and the work is beginning to flow easily——towards the end of the last 'Corrigan' story, for example——he has to go back into hibernation for another nine to twelve months...

"A new national paper, *The Sunday Australian,* has introduced a series of comics new to this country. Printed in black-and-white, there are such strips as Hergé's 'Tin Tin,' 'Asterix,' 'The Avengers' (based on the tv show), and 'Jeff Hawke' (an English sf/spaceman comic strip, very will drawn by Sydney Jordan). They also carry 'Star Trek,' reprinted from the English comic paper *TV 21.* The wash drawings look quite nice, but it seems a strange choice——on two counts. First, the television 'Star Trek' is a thing of the past. And second, *TV 21* is on sale at nearly every newsstand! And while it's good to see all these strips, I must record my disappointment that no place could be found for a single new Australian effort——despite the excellence of many Australian artists."
=John Ryan

Japan

"The Marvel characters have come to Japan. Under arrangements with the Marvel Comics Group, *Shonen Monthly Magazine* is publishing a very successful Japanese version of 'Spiderman,' completely redrawn by Ryoichi Ikegami. Spiderman has become a Japanese high school student living with his aunt in Tokyo, and his adventures are a full 100 pages long. And I am writing Japanese adventures of The Hulk——redrawn by Kosei Saigo——for *Bokura Magazine Weekly.*

Kosei Ono and Norman McLaren

"Norman McLaren, world-famous animated film artist of Canada, visited Japan from February 1st to the 13th. During his stay, his films were shown in Tokyo and Kyoto. I directed a 30-minute tv program about him for NHK television, and interviewed him for my 'English Hour' FM radio series. He was invited to Japan through the cooperation of the Japan Film Council and Sir George Williams University, of Montreal.

"The 'Peanuts' books——there are twenty of them——have sold about a million copies here, and the same publisher has issued six volumes of Reg Smythe's 'Andy Capp.' I've just completed the translation of Johnny Hart & Brant Parker's masterpiece, *The Wizard of Id* (the Crest Books edition), which will be issued in two volumes. It was terribly difficult to translate, since I had to figure out Japanese puns for the original English ones——and now I'm at work translating Johnny Hart's 'B. C.'"
=Kosei Ono

YESTERYEARS

'whatever happened to...?'

In the late 1950s, when the comic book market dried up, *Robert Hayward Webb* left the field like so many other artists——but paradoxically, his work, the best and the least of it, still appears on the newsstands, and he often seems one of the most frequently published comic book artists of the'70s.

The chief artist for the S. M. Iger art shop for many years, and consequently a prolific (if anonymous) worker at Fiction House, and other comic publishing companies that utilized Iger's shop art, Webb entered the comic book field around 1940, and soon inherited such famous features as "Sheena," Will Eisner's "Hawk of the Seas," and others. Like fellow Iger artists Henry Kiefer, Alex Blum, and Dan Zolnerwich, he had a comic art style that made his work unmistakable, and Webb's is one of the most obviously masculine styles to ever appear in comics. His strong-point was the sea, and he displayed his childhood love of boats in the detailed renderings he gave them in features like "Captain Cutlass" in Iger's *7 Seas* comic book published in the '40s. The Classics Illustrated stories, *Two Years Before the Mast, The Mysterious Island,* and *Kidnapped* —— all inked by his former high school classmate David Heames——were the best of his work. (W e b b also pencilled Classics Illustrated's *Frankenstein,* inked by Ann Brewster, who started in comics with Jack Binder's shop.) The least of his art were the crime and horror tales for Fox. And both extremes are on sale now, ironically——in the black-&-white reprint magazines, and the still-in-print Classics Illustrated.

Today, a shipwright for a New York boat company, Bob Webb is building boats instead of drawing them. He misses the comics, but he loves the sea...
=Hames Ware

Hames Ware, co-editor with Jerry Bails of the upcoming Who's Who of Comic Book Artists, *will be a regular* World *contributor, sharing interesting discoveries and discussing graphic story artists of the past. Information is still being gathered for the* Who's Who, *and if you know the present whereabouts of a favorite artist or writer of yesteryear, please write Hames in care of the* World. *You may have that last vital bit or necessary information...*

THE EDITOR'S TABLE

We no longer live in a world of strangers. The continents are as close in time today as New York and California were only a few years ago. On my table here are letters from graphic story correspondents in Asia and Europe and Australia, and all of them arrived within just three days. At the Disneyland Convention, Jack Kirby called the comics "a visual language." They've become an international language, too—and I believe it is time for an international newsletter of the graphic story arts.

I hope you've enjoyed the *World*. Because so many of you will receive this introductory issue by third class mail, some of the news may seem delayed—but next issue, and all the issues after, the *World* will be sent by *first class mail* to all subscribers, and our coverage will be as up-to-the-minute as possible. So...if you like the *World*, subscribe. Our rates are 4 issues for $1.00, or 12 issues for $3.00. While our staff is being gathered, and we're familiarizing ourselves with production, the *World* will appear every two months. But soon, probably early in '72, we'll go monthly. Naturally, we need your support. The *World* was created for all of us who are interested in the graphic story. Your ideas and opinions——and your news items——are as important to us as your subscriptions, so please write me and let us know the kind of *World* you want to read.

Some of the things you'll be reading and seeing in the next issue will be the final results of the "Shazam Awards" of the professionals' Academy of Comic Book Arts; continuing coverage of Gil Kane's *Blackmark* experiment; and a layout of outstanding photographs taken by Vincent Davis at the Disneyland Convention, featuring Jack Kirby, Jim Steranko, Carmine Infantino, and the conventioneers. We'll also review *Phenix*, the beautifully produced French "International Review of the Cartoon Strip" (which just published an excellent article about Carmine Infantino, by the *World*'s Jean-Paul Dionnet), and Nino Bernazzali's *Comic World* from Italy, which (like *Phenix*) often publishes rare American newspaper strips in their original English—— and we'll bring you *complete* subscription information about them. We'll have a surprising report on the graphic story arts in Sweden, by *W o r l d* correspondent Magnus Knutsson. And now that Filmways' Martin Ransoff has signed French film director Alain Resnais——"Hiroshima, Mon Amour"——to make his first English language picture, we'll keep an eye on that, too. The film, tentatively titled "The Monster Maker," has been scripted by Marvel's Stan Lee...

In issues to come, we'll hear more from Japan, including a multipage pictorial spread on some of the truly remarkable Japanese graphic stories for young adults, and glimpse the new experimental stories being drawn in Europe—and read how the medium is being used to teach English here in the United States, and much more. Our emphasis, though, will always be on *news* —both in the editorial and advertising columns.

We want the *World* to provide you with the best and latest information. Because of that——despite the limited space available——advertising for *new* publications and products will be accepted. I believe announcements like those in this issue are important, not only for the revenues t h e advertisements bring to the *World*, but for the assistance they give to readers and limited edition publishers alike. I've missed too many good graphic story-oriented magazines i n the past, and I imagine you have, as well. It would be good if publishers knew of one magazine where they could advertise directly to readers who are interested in the *current* graphic story scene and in *new* magazines and books. So when you respond to an advertisement or to a recommendation in t h e editorial columns, please mention the *World*. It will help us all.

The next *Graphic Story World* will be out in mid-July. Subscribe early, so you won't miss an issue. And if you have news of the professional world or of fandom, or a comment about the *World* itself, be sure to write...

=The Editor

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